SIR GEORGE WILLIAMS UNIVERSITY

THE FIRST YEAR OF THE DIPLOMA IN ART EDUCATION

1969 - 70

Professor L.B. Sherman
Department of Fine Arts

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The schools of Quebec are changing. Education has top priority in society today - more money, more schools, more students staying in school for more years, more teachers with more to teach. These are familiar notions, familiar to parent and educator alike. Not so familiar are the questions: what to teach, how to learn, and WHY? And even rarer are the answers to these not so new questions.

We began this year with the intention of trying out an apprenticeship approach to the preparation of teachers of art for the schools. Before long we became involved with "education" and all its notions and questions - with attitudes and concerns, intangibles and concrete results, atmosphere and curriculum, regulations and requirements, needs and interests, life and school.

Above all, we became involved with people - teachers, children and administrators - with teachers who teach subjects, and subject children to learning; with teachers who need to be authorities and with children who need dignity and respect; with teachers who fear change and teachers who must change; with children who use learning and those who learn to be useful; with children who have learned to care, and those who have learned to be careful.

We became involved with big, big high schools and tiny elementary schools, with principals who see the children off on the school bus and with principals you can never find. We shared the concerns of curriculum directors and school board officials.

We thank them all for the readiness with which we were accepted into their schools.

Leah Sherman
Department of Fine Arts
Sir George Williams University

May, 1970

THE PROGRAMME

In September of 1969 the Department of Fine Arts initiated a programme leading to the Sir George Williams Diploma in Art Education. It is a one year course taken upon completion of the BFA Art Education major in which students are prepared as art specialists for elementary and secondary schools. There was a need in Quebec for a course in the English language which would lead to a Specialists Certificate in Art.

Until the incorporation of the Ecole des Beaux Arts into the Universite de Quebec, Sir George William University offered the only undergraduate degree in the province specializing in art. One quarter of the BFA students expressed an interest in teaching.

It was decided to offer education courses and methods of teaching art to the undergraduates as an art education major and to add a year of internship after the BFA to qualify them for a teaching certificate. Recipients of the Diploma are awarded a Class I Specialists Certificate in Art by the Quebec Department of Education.

The structure of the programme was planned to allow for the greatest possible integration of experience. Compartmentalized courses were avoided and the content was organized around three main areas, 1) practical experience 2) theory and discussion 3) studio work.

As a feature of this programme the students spend three days a week as paid interns in the schools. The other two days are spent at the university. One day is devoted to studio work and one day to a seminar. The content of the seminar grows out of the experiences and problems resulting from the students' teaching experience and experts in related disciplines are invited to attend. A portion of the term is devoted to the particular study of Quebec Education.

This open-ended structure is possible because of the undergraduate specialization of the participants in art and pedagogy.

STAFF

During 1969-70, Professor Leah Sherman, Associate Professor Stanley Horner and Mr. Harold Pearse supervised the interns. Professor Horner was their studio instructor and Professor Sherman conducted the seminar. For all three staff members the responsibilities associated with the Diploma year were a portion of their teaching assignment for the year.

STUDENTS

For the first year, seven students were accepted into the programme. Two of the students received credits for work done in the Master of Arts in Art Education programme and were engaged in the part of the programme necessary to complete the requirements for the Diploma.

CO-OPERATING SCHOOLS

Four school boards agreed to co-operate with us. There were a total of eight elementary schools and four high schools involved. The teaching year began on October 1st and ended April 30th.

North Island Regional School Board

Intern: Kathryn Gurandiano
School: Chomedey High School
Schedule: three days per week
special assignment, occupational classes

Intern: Vivian Corran
School: Rosemere High School
Schedule: three days per week

Lakeshore Regional School Board

Intern: Arthell Hill
School: Northview Elementary
Schedule: two days per week
Kindergarten
Grades 4 - 6 team teaching
Grades 1 - 3 scheduled art classes

School: Beaconsfield High
Schedule: 1 day per week

Baldwin-Cartier School Commission

Intern: Jill Gold
School: St. Thomas High
St. Edmonds
Kirkland
Schedule: 1 day a week in each of the above schools

Chateauguay Valley Regional School Board

Intern: Sophie Ackerman

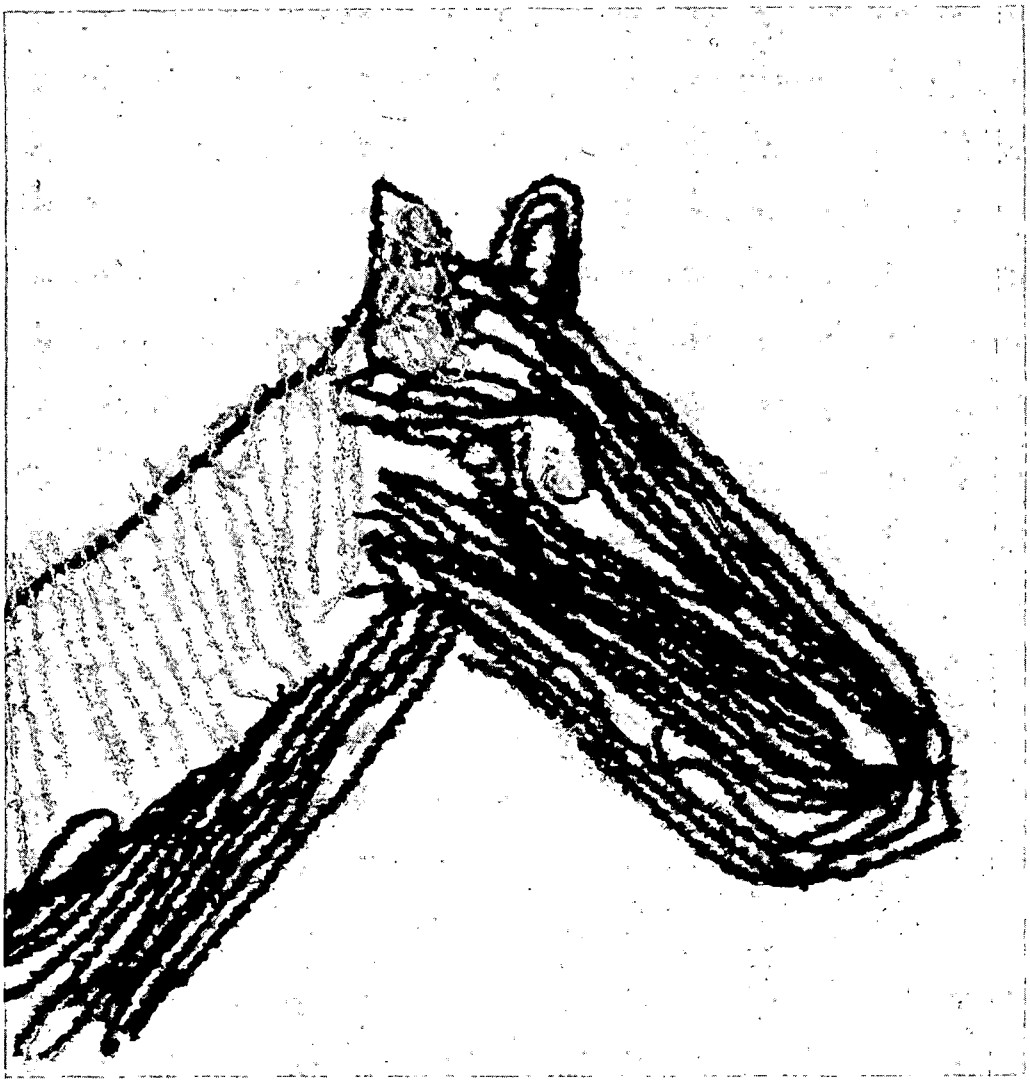
School: Huntington
Schedule: 1 day per week

School: Franklin
Schedule: 1 day per week, 1st term

School: Valleyfield
Schedule: alternate weeks

School: Howick
Schedule: alternate weeks

School: Hemingford
Scedule: 1 day per week, 2nd term



Wool Drawing
Kirkland School
Grade 6

Painting - St. Edmonds School
Grade 6

THE ELEMENTARY SCHOOL

Reasons for Interns in the Schools

Although there were no art specialists to serve as master teachers in the elementary schools, the co-operating school boards were very interested in placing interns at that level. The reasons for this were as follows:

1. There was a feeling that art has generally been neglected in the elementary school curriculum.

2. Classroom teachers need help in the teaching of art (commonly expressed as "they need ideas").

3. The importance of creativity and the affective development of the child are now widely accepted (in principle if not in practice) and the validity of art education was recognized in the recommendations of the Parent report.[1]

Although we realized that there would be problems resulting from a scarcity of pedagogical "models" for the interns, we nevertheless welcomed the opportunity to increase the teaching of art in the schools, and hopefully prove that an art specialist could make a significant contribution to the life of the school.

We asked that in each school, either an interested, experienced teacher, or the principal himself be responsible for advising the intern and for working out her teaching assignments.

By common agreement it was decided to ask the classroom teacher to be present during the art lessons whenever possible.

(1) See Appendix I (a) p. 31

The Condition of Art in the Elementary School

The teaching of art in the six elementary schools varied a great deal. The amount and quality of art activity and the physical facilities and equipment available depended upon the particular interests of the individual teachers and principals. However, there were four situations which were remarkable similar in all the schools.

1. The majority of classroom teachers did not have the preparation necessary to teach art.

2. Art has not been integrated in the curriculum.

3. The child centered approach inherent in the creative arts classroom differed greatly to the approach to teaching and learning commonly found in other subjects in the school.

4. The basic facilities and supplies necessary to teach art were not readily available in the schools we were in.

1. The Classroom Teacher Teaching Art

Because most classroom teachers have had little or no training in the arts, their knowledge of the content and practice of art is extremely limited. As a result most children in the elementary school have never been exposed to a consistent and developmental sequence of art experiences.

Although often very interested in art, the teachers readily expressed their lack of confidence in its teaching. They were understandably reluctant to introduce children to materials and processes in which they have never worked. Therefore, the children often lacked skills and confidence in the use of basic media. When given the opportunity for creative involvement in paint, clay and construction materials the children responded with excitement and enthusiasm.

Batik - Northview
Elementary - Girl
Aged 11

Puppet - St. Edmonds
School - Grade 7

Wool Drawing - Howick Elementary
Grade I

2. The Integration of Art into the Curriculum

Except for the occasional classroom and the kindergartens, there was little evidence that the other subjects taught in the school had been visually enriched or extended through related crafts, illustration or three dimensional structures.

The whole area of man's cultural history as expressed through the arts has had peripheral, if any, treatment. The "cognitive" aspect of learning seemed to be consistently separated from its affective and aesthetic dimensions. This separation gives rise to a depersonalization of factual information, at its best emphasizing logical thinking, at its worst, resulting in rote learning. Children have difficulty finding personal meaning and sensory enjoyment in their studies and so life becomes separate from school.

3. Art and Activist Teaching

The child-centered individualized approach to learning outlined in Regulation I is slowly gaining recognition in the schools.[2] However, traditional methods of teaching and attitudes towards classroom organization are difficult to change. Many teachers have never observed "activist" teaching in practice and are apprehensive about allowing the children too much freedom of choice. They seem to feel more comfortable teaching to the class than stimulating each child in his own projects and encouraging him to proceed at his own rate. As a result they were often disturbed by the relative "lack of controls" and the child-centered approach which they observed in the art classes. Their own concept of art teaching tended to be product oriented and teacher centered.[3]

(2) Appendix I (b) p. 31
(3) Appendix I (c) p. 33

4. Supplies and Equipment for Art in the Schools

In most schools art supplies on hand were insufficient for several reasons. There seemed to be a lack of awareness concerning the basic non-expendable equipment necessary to initiate an art programme. In addition, principals did not order materials because there had not been sufficient requests made by the teachers for their use. The possibilities of scrap materials convertible to art purposes had rarely been explored.

The Interns Experiences and Difficulties

1. Confusion of Role

The intern in art in the elementary school had an ambiguous role. In many ways she initiated services which were not present in the school before. She introduced new media, visual aids, and art services. She made greater use of existing facilities, she worked with teachers to develop ideas for subsequent lessons to be carried on with their classes, based on art lessons she taught. In conjunction with the university supervisor, she planned and conducted workshops for the other teachers in the school.

At the same time she was herself learning how to teach art and testing her theories in practice.

In the eyes of the rest of the school (and in reality) she was both a novice and a specialist.[4] At first, teachers were confused about her role in the school. The confusion was due in part to the newness of the programme. Because of our inexperience we did not devote enough time to an orientation and planning session with the teachers and principals in each school.

(4) Appendix III p.36

We did have initial planning sessions with representatives of the school boards, principals and one teacher from each school. However, this needed to be followed up by a similar session in each school with the rest of the teachers concerned.

2. Differences of Philosophy and Attitudes

The interns had to sell their subject and prove its validity concurrently with the development of their own methods of teaching art. The demands of the situation would have put an experienced art consultant to the test.

In addition they found themselves questioning many of the attitudes towards children which teachers expressed in the classroom.

Although well prepared in art and in the pedagogy of art, they needed to mature quickly in order to acquire the social skills necessary to interact successfully with the school community.

3. Physical Conditions for the Teaching of Art

The conditions under which they worked varied enormously. In some schools art had to be taught in the classroom. In some schools which had been converted from old high schools, science labs were used for art rooms. One school had an arts and crafts room. In every case the rooms had to be set up, sometimes from scratch, sometimes re-organized.

Much of the first term was devoted to the physical organization, identifying the needs of the children and finding their role in the school.

Northview Elementary School

Pointe Claire

An Inter-Arts Curriculum in Music, Movement and the Visual Arts which increased sensory and aesthetic perception, verbal expression and visual-motor co-ordination.

Documented in the form of an audio-visual presentation, available through the Department of Fine Arts, S.G.W.U.

4. Team Teaching Experience

One of the most satisfactory experiences occurred in an elementary school where the intern was assigned two days a week all year. She worked with the kindergarten teacher to develop an inter-arts curriculum, relating music, movement and the visual arts. Because half the school is on team teaching, she was also able to serve as a resource person in the creative arts, and art history, contributing suggestions and carrying out projects in related crafts and themes for personal expression based on the unit of learning being explored by the team.

In addition, one hour a week was set aside by the team for interest groups from which each child chose an activity. The art intern organized a series of activities on creative textiles and printmaking which included mono-printing, found object printing, colligraph printing, "tie and dye" and batik.

Workshop for the Teachers

In each of the three school regions, the intern, in co-operation with the university faculty advisor, was engaged in a workshop for the teachers. These workshops proved to be a very important part of the programme and provided clues for the future development of art education in the elementary school.

At Northview Elementary School, a workshop was held internally for the teachers, a one day workshop was given for the teachers of the Chateauguay Valley Region, and a four session art workshop was part of the in-service training programme for the Baldwin Cartier School Commission.

The workshops included opportunities for the teachers to explore the basic art media used by the children; they were encouraged to work creatively and uniquely and brief discussions were held on the applications of media and teaching methods to the classroom.

Evaluation of the Elementary School Experience

Weaknesses

1. Assignments

In two cases where interns went to a high school one day a week and an elementary school two days - the high school assignment proved very unsatisfactory. There was not enough time to become involved. The spreading of a schedule over more than two elementary schools also proved to be a mistake. Although the schools involved did have more and different art experiences than they had ever had, it was unsatisfactory for the intern and the supervisor. It was difficult to maintain continuity or build a developmental programme. We wondered whether in some ways we did more harm than good in these schools by raising questions we had no time to answer.

2. Interaction with Classroom Teachers

The problems raised by new methods of art instruction in the schools focussed upon the need for communication and interaction with the classroom teachers. In this area--the university needed to supply more support than we had time to do. Because none of the school boards involved had an art consultant, nor was there a common art curriculum in use, either provincial or regional, the task proved too much for us--however, beginnings were made.

Positive Aspects

a) Demonstration of Activist Method

In every school there were teachers who responded enthusiastically to the interns work with the children. Although they found the teachers workshops valuable in their own development they appreciated even more seeing "creative teaching in action". Having someone come into their classroom and work with paint or clay successfully gave them the courage to try it themselves.

b) Art Education - A Catalyst for Change

One of the most encouraging aspects of the programme was the support and understanding we received from most of the principals involved. They recognized in our activities the possibilities for the kinds of changes they were trying to implement in the rest of the curriculum

Teachers who see themselves primarily as authority figures, who need to maintain rigid controls, were the ones most threatened by the art room in which the child initiates his own project and where diversity replaces conformity. It was often these same teachers who resisted new approaches to the teaching of language arts and maths.

The most heartening evaluation of the programme was given by a principal in one elementary school who said that he had noticed an important change in his school this year which he attributed directly to the presence of the art intern. The change was not only in the teaching of art itself, but in a new attitude on the part of the teachers towards innovation and improvisation. A spirit of experimentation had become evident in their approach to other subjects. As he said, "the art intern was a breath of fresh air in the school, revitalizing the whole atmosphere".

St. Edmonds School
Baldwin-Cartier School Commission
Workshop for Elementary School
Teachers
1969-70

Recommendations

Internship in art is feasible and desirable in the elementary school. However, the art intern should not be looked upon as a replacement for an art consultant or an art specialist.

In the absence of art consultants and art teachers, their contribution is not only valid, but important. Their presence and usefulness reveals the need for more trained art personnel to provide qualitative art education in the elementary schools.

1. Assignments

To be effective interns should be place in one, at the most, two, elementary schools. A teacher in the school should be assigned to work closely with them and to help organize supplies and equipment. The teacher should be responsible for the art supplies in the school for the two days in which the intern is at the university.

2. Teachers Workshops

Teachers workshops should be held in each school. However, these workshops should not be confined to working with art materials and art content (although this is important). Several sessions should be planned where teachers have a chance to discuss and evaluate their attitudes towards children, their expectations and their teaching problems. These discussions should attempt to deal with basic issues common to all areas of the curriculum such as creativity, learning and perception.

Team teaching requires new "strategies" and the new methodology must be based on a conscious philosophy of education. Teachers need the opportunity to examine themselves and others in order to grow. Through these workshops teachers can find the reasons for teaching art. Without the reasons, techniques, projects and "ideas" are simply things to do.

3. Regional Art Consultants

For any permanent advances to be made in the teaching of art, art consultants or "animators" need to be employed on a regional basis.

The priority at this time is to have someone who works with the teachers and provides continuity for the art programme of the region. The particular functions of the consultant would vary with the needs of each region. One important function now would be to develop a flexible and developmental art curriculum and conduct workshops to help the teachers implement it.

Creative Arts Resource Person

Although the possibilities and challenges for art education are only beginning to reveal themselves to us, a new concept is already emerging. The old idea of the "art specialist" (whose place in the elementary school was not clearly understood or accepted) is no longer adequate for the elementary school as it is developing.

Rather, what is needed is a new look at the teaching resources in the school. If, for example, the school has five teachers for a group of 150 children it seems desirable that one of them have the training necessary to offer special resources in language arts, one in social sciences, one in say, math and science, one perhaps in French and one in the creative arts. The creative arts member of the team could be especially aware of the child's creative and expressive nature, his affective development and his visual and sensory needs. Although these areas are also important to the other teachers, teacher training in the arts pays particular attention to these aspects of the child's development. Today's aesthetic training as well, includes the newer visual media, such as film, photography and television, necessary tools in education if it is to be relevant and meaningful to the child. In tomorrow's school where the "walls are coming down" spaces are increasingly interdependent. Even in traditional buildings, the co-ordination of the visual environment is frequently neglected. The creative arts resource person could become responsible for the visual and creative dimensions of the life of the school.

Rosemere High School

THE HIGH SCHOOL

Reasons for the Internship

After considering various patterns of teacher education we decided that an internship or apprenticeship arrangement provides maximum opportunities for an orientation to the teaching profession.

1. Professional Orientation

Because of the fact that an intern is assigned to a master teacher in a school for three days a week for eight months, (and is paid by the school board), it is possible for her/him to:

1. identify with the life of the school as a professional member of a teaching team
2. be given an independent teaching assignment which requires the planning of a developmental curriculum
3. develop self confidence and teaching skills with the help of the master teacher and the university supervisor

The internship permits a continuous learning experience and a gradual assumption of responsibility for the prospective teacher.[5]

(5) Appendix III p. 37 (Regarding the length of time spent in the schools)

2. Communication between High School and University

In addition to the advantages of the internship for teacher preparation, it provides new avenues of communication between high schools and the university.

The contact between the university and the schools resulting from the programme can provide the articulation often lacking between these two levels of education and result in a more realistic approach to the preparation of art specialists for the schools.

The Role of Art in the High School

The quality and amount of art taught in the high schools at present seems to be largely dependent upon the strength of the individual art teacher in the individual school.

We noted disparities in facilities for art and differences in the content taught in the art classes. We also found that art was not equally accepted in all schools as an important subject.

Although high school students were making extensive use of any opportunities offered to them in the art programme and there was great interest in both curricular and extra curricular arts and crafts activities, guidance counselors and some administrators still considered the arts as recreational activity.

Although the Parent Report emphasizes the importance of art in the high school curriculum,[6] it requires a concerted effort to insure its acceptance as a serious and legitimate endeavour. Community support for the arts, although increasing, is still haphazard. The regional and provincial authorities responsible for planning some schools seem to be unaware of the minimal budgetary and physical requirements for the implementation of an art programme.

Where there have been active art specialists in a school system, who have fought for reasonable support and who have insisted upon being consulted in the planning of new art rooms, we found good conditions resulting in vital art programmes.

Where school boards have only recently employed qualified art specialists, we found art often taught under inadequate and frustrating conditions.

(6) Appendix II p. 35

Conditions for Art Instruction

In each of the four high schools in which we worked, art was offered to several hundred students. However, the conditions for teaching art varied considerably.

1. Facilities

There were extreme disparities between schools in facilities, supplies and equipment available. One school had an art department with rooms equipped for several different purposes including a well equipped ceramics studio, a painting and drawing studio and a room for three dimensional work.

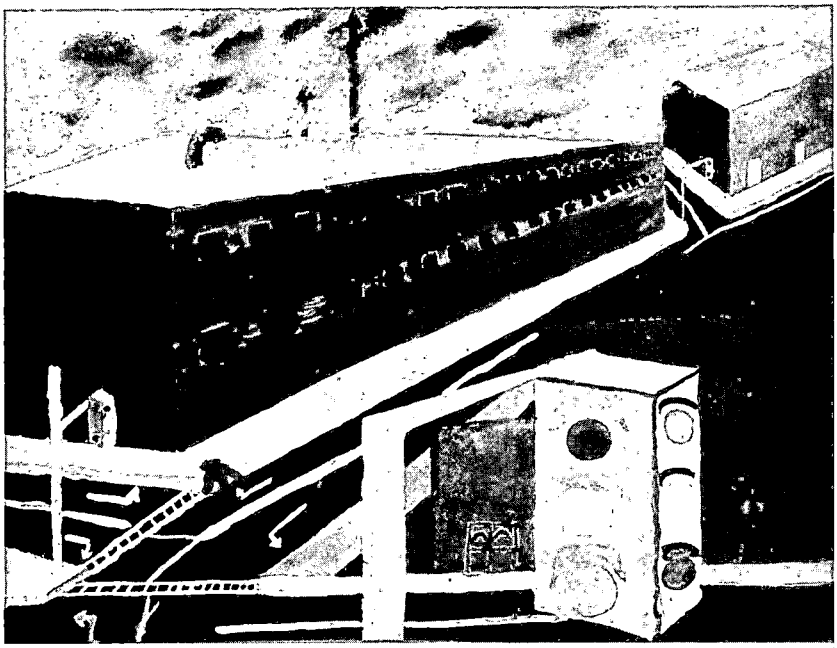
On the other hand, in one school art was taught in classrooms, which had no sinks. In this school as well even minimal supplies were not available and students were required to bring everything they needed to work with.

2. Curriculum

Although all students are required to write the same high school leaving exam in art, there was virtually no common curriculum in practice. There is no co-ordination of art programmes on a provincial level and what is taught depends on the individual teacher's interest, background and art training, as well as the facilities available in each school.

3. Teachers Qualifications

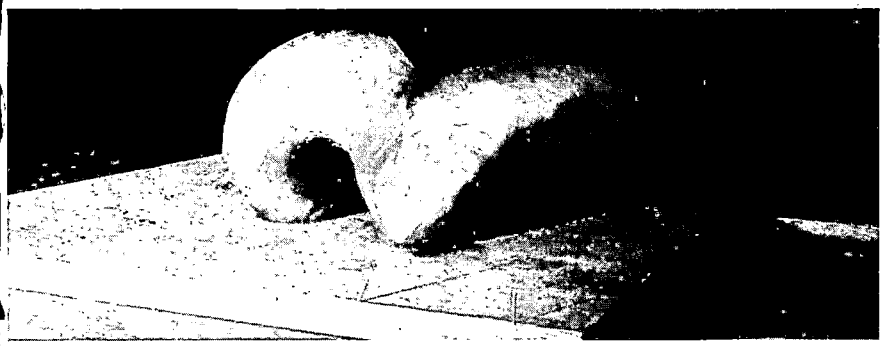
There seems to be a wide range in the experience, qualifications and expertise amongst the art specialists presently employed by school boards. Although training facilities for art teachers in the province have been improving in the last five years, some school boards are still employing teachers with little or no art training. In some cases the teachers have had good art training but no teacher training.



Painting, Boy - Aged 15

Chomedey High

Occupational Classes



Organic Clay Sculpture, Boy - Aged 16

Wall Hanging, Girl - Aged 15

Art in the Comprehensive High School

The new large comprehensive high schools being built in the province include art departments consisting of several art rooms and a group of teachers. They require a new kind of organization of resources and personnel which implies changes in the preparation of teachers for these conditions. The concept of the single art teacher in a school as a self-sufficient, all-encompassing expert in art is no longer valid.

The curriculum for these new schools will include many options and diversified kinds of facilities; crafts and applied arts as well as art history, fine arts and related arts programmes.

All the four schools involved had more than one art room and several art teachers working together to form an art department. There was a common trend towards required art in grades seven and eight and elective art in grades nine, ten and eleven as outlined in the new provincial curriculum.

This trend suggests that there will be a need for both "generalists" and "specialists" amongst art teachers in the future as the required art is an orientation to all the arts and the electives can be chosen from amongst a range of special areas including crafts, applied arts and fine arts.

New Challenges

From our experience in the large high school so far, we feel that art teachers along with others will be facing important educational challenges in the comprehensive high school.

1. Size and Compartmentalization

The very size, and physical plant of a large school makes it necessary to departmentalize for functional purposes. The individual student in addition to feeling lost as one of several thousands, finds his learning compartmentalized, physically as well as intellectually.

2. Separation of Fine and Applied Arts

In the arts, we noticed an unfortunate separation between applied arts and fine arts, between technology and aesthetics.

There were electives offered in graphic design, commercial art and woodworking. Skills and techniques were taught in these areas without reference to aesthetic values.

The studio courses seemed to run parallel to the applied arts course but little interaction was visible. The success of Expo '67 exemplifies the possibilities resulting from the integration of art and technology. This union should be one of the aims of contemporary art education in secondary schools and in universities.

The danger of compartmentalization in other areas of the curriculum is recognized by many teachers and administrators. The arts were seen as a possible means of communication between different areas of the curriculum. Effecting this integration presents a challenge for future art teachers and art programmes.

3. Team Teaching

Urban high schools in Quebec where art was most often taught, usually had one art teacher and a single art room. The art teacher was a department of one, with little interference from anyone in terms of how the art room was organized and what was taught in the art classes.

The art department of a comprehensive high school presents another situation which makes different demands on the teacher; supplies must be shared, rooms are often used in common; students may go from one teacher to another, making curriculum co-ordination essential. The art teachers must learn to plan together and to share ideas and knowledge in order to make the most of each others expertise and talents. Their own training as artists often makes this difficult, as they have usually developed very privately in order to perform creatively on their own.

4. Individualized Instruction

Some high schools are experimenting with modular timetables and individualized programmes of study. This new structure presents challenges to traditional methods of lesson planning, group instruction and group motivation. Indications are that it may be necessary to organize the art room into work areas for small groups doing different things simultaneously in order to accomodate students who have individual timetables.

This kind of organization will require teaching methods and curriculum concepts based on individualized instruction.

The Interns Experience

Because they were different, the problems encountered by the interns varied.

The Difficulties

The conditions for art instruction in the schools were different and the master teachers were not equally prepared to handle an intern.

Because the programme was new, there were few guidelines available. The master teacher, intern and university supervisor had to work out the arrangements as the problems developed. Specific assignments took shape as the interns personalities and special talents revealed themselves. However, there were some common problems experienced by all.

(a) First Term

They had difficulty in:

1. finding their way about in the confusion of a large school.
2. identifying their role as intern (not students and not teachers).
3. adjusting to the pressures of large classes, short art periods and constant changeover of students.
4. adjusting to the teaching methods and objectives of the master teacher, not always parallel to their own.
5. adjusting to the role of art in the high school and the students attitudes towards it.

Being highly motivated themselves, they found it difficult to accept the fact that high school students did not all share their enthusiasm for the subject, and that many teachers in the school were sceptical about the value of art in education.

(b) Second Term

Second term problems centered around curriculum, teaching methods and adolescent behaviour. By the second term they all began to feel more comfortable and less bewildered and had been given responsibilities for certain groups and classes. They then began in earnest to deal with pedagogical questions such as:

1. Curriculum and Content

deciding what to teach to each group and why.

2. Methodology

finding the best ways of teaching or rather ways which worked. It was interesting that some methods which they had observed earlier in the year with reservation and criticism, they now found acceptable and useful.[7] Motivation, evaluation of products and the quality of the art experience, now were real problems attached to real people.

3. Adolescent Behaviour

"discipline" problems, apathy, student rebellion, and varying cultural patterns became areas of concern and topics for discussion in the seminar.

(7) Appendix III p.36

Positive Results

The encouraging and positive results of the experience for the interns can be summarized as follows:

1. They learned to work and plan in the context of a large school and contribute their own skills and expertise to the art department involved.

2. They served as a link between the university and the high schools.

3. The experience prepared them realistically for their professional commitments.

Recommendations

The quality and amount of art taught in the high school at present is too dependent upon the strength of the individual art teacher in the individual school. In order to provide more equal opportunities for all high school students in the province, there needs to be a broader and more general understanding of the minimal requirements for the implementation of an art programme at the secondary level.

These include:

1. A minimal budget for art supplies. In the schools in which a successful art programme was in evidence there was an allotment of between $8.00 and $10.00 per art student per year for expendable art supplies. In addition the art rooms had been equipped with the necessary non-expendable equipment required to begin an art programme.

2. A more diligent effort to hire well trained art specialists, teachers whose minimal art training has been a Bachelor of Fine Arts degree or the equivalent and who have had the necessary teacher training.

3. Pressure needs to be put on the Provincial Department of Education to hire adequate personnel to co-ordinate art education in the province and to provide the guidance necessary to implement - the new courses of study which have been approved for secondary schools.

THE UNIVERSITY

In addition to the three days in the schools the interns spent two days a week at the university. One morning was devoted to a seminar and one day to individual studio work.

Seminar

The seminar was planned to provide on-going theoretical background to the practical experience in the schools. The content was flexible and grew out of the problems raised by the participants.

There were assigned readings and papers on Quebec educational structures and school law and the lectures and discussion on Quebec education were related to the current problems faced by the interns in the schools. Amongst the guests invited during the year were a professor of Quebec Education from St. Josephs Teachers College, a guidance counsellor, a school psychologist, a regional art consultant and a child psychiatrist.

The study of provincial educational structures helped the students to identify the role of art in the changing schools of Quebec[8] and gave rise to new concepts, such as the creative arts resource person for the Elementary school.[9] As one student said: "The seminars provided opportunites to share experiences with fellow interns...and helped (the intern) put herself and her personal problems in a proper perspective and to realize that her role in her separate school was....a small part of something larger, involving a great many different theories, philosophies and possibilities."

(8) Appendix

(9) see The Elementary School p. 14

The Studio

The studio component of the programme was planned to help prospective teachers make the necessary transition from the role of student-artist to that of teacher-artist and/or artist-teacher. Because at least one day a week is devoted to studio activities, interns do not have to interrupt their own creative work completely. They have a year in which to move from the condition of the art student who relies on the university for stimulation and studio facilities, to that of the teacher-artist who must support his own creative work.

The demands of the first years of teaching must often result in the frustration of the art teacher's own work. To help avoid this frustration an attempt was made by the studio professor to deal with the relationship between the individual's studio experience and his teaching.

Students were required to choose their own areas of work and arrangements were made with instructors in advanced studio courses for them to use studio facilities when necessary. They were also encouraged to organize their own studio facilities outside the university and to develop as self sustaining and self-motivated artists.

In the words of one of them, the studio day "kept fresh (in our minds) the struggle that is involved in the act of creating, whether or not the act of creating be at an elementary school or professional level. It lent itself also, to discussions about the roles of teacher-artist and artist-teacher. It was found that often things that the artist discovered in doing his own work, gave birth to meaningful projects in the art room."

Evaluation of the Programme

The first year of the programme for the Diploma in Art Education has confirmed the viability of its structure and has indicated the need for certain modifications and additions for the future.

In general it has revealed the challenges and needs of art education in the schools.

It has helped prepare the interns to deal realistically with the problems of teaching art in the schools.

It has allowed the interns to make the transition from art student to teacher of art without having to interrupt completely their own creative work.

It has given the university important guidelines for the preparation of teachers.

Recommendations for the Programme

As a result of the experience this year we would recommend that in the future:

1. Interns in the elementary schools should be assigned to a maximum of two schools.

2. The undergraduate B.F.A. curriculum should allow for more flexibility so that students wishing to prepare for elementary school teaching are able to elect an inter-arts curriculum including film, music and drama courses.

3. Consideration should be given to exchanging high school assignments for periods during the year to offer a more varied experience.

4. Interns in high schools should only be assigned to certified and experienced teachers.

5. More use should be made of the university facilities to produce teaching films and visual aids for use by the interns in the schools.

6. A workshop in Speech should be organized with the co-operation of the university Theatre Arts Section.

7. More time should be spent in the seminar on strategies of social interaction and the process of change.

8. Seminar guests should include school administrators who will discuss the overall problems of scheduling timetables and budgeting in the large high school.

APPENDIX I

Quotations from Students' Reports on Regulation I and Activist Teaching *

(a) "... The elementary school course of the study recommended by the Parent Report, which will guide the Department in its revision of the present elementary school program makes provision for the two main stages, corresponding to the phases of mental development of the child.

- The first is devoted to learning the techniques of expression: reading, writing, language, arithmetic and art.

- The second is devoted to the systematic exploration of the child's physical and human environment through the study of history, geography and science."

(b) "Regulation I introduced activist teaching in which education became child-centered. All education begins with the child and his individuality and interests. Activist teaching aims at eliminating formalism of the teacher, fixed programmes, and the passivity of the child. It is based on respect of the child, his intelligence, his creativity. The goal of the activist school is to educate an independent, moral, and responsible child.

Team teaching relys on having the child learn to use resources himself. The child learns how to use film strips and projectors. The library becomes his resource information. Special projects which the child chooses within a subject area lead to a greater, more specialized involvement in any one area. Since the child is becoming more specialized in his studies, the team also can make use of different teachers specialized areas of knowledge. Groups of students and teachers can be subdivided into areas of specialization.

* Comments on Regulation I and Activist Teaching taken from the students reports and papers on Quebec Education.

The Role of Art Education within the Activist Teaching Situation

The child plays in a creative way. His act of playing is an aesthetic one, using imagination as well as his aesthetic intellect. I believe the activist situation should provide the child with a material environment, especially designed and selected as to present a creative learning experience.

I believe the new role of art educator to also include all creative experiences and all facets of the child's visual environment. To do this job it becomes necessary to work with other teachers involved, presenting to them the visual aspect or creativity aspect which they may be insensitive to. If it is the activist teacher's role to provide learning opportunities to the child through environment, then it becomes the art specialist's role to question those environmental opportunities as to aesthetic relevance or visual capacities. Hence, the art educator becomes responsible for the school's 'visual environment' which includes everything material or functional within the school.

Correlation of art and other subjects becomes another important aspect of team teaching. Learning based on children's creative play and involvement is an aesthetic experience which can be enriched by the art educator. Visual and aesthetic concepts can be consciously pointed out in follow-up lessons as 'art', correlating related concepts or artistic branches of other subjects. For example, creative drama, music and physical dance expression all involve aesthetics - hence basic aesthetic concepts can be correlated with art and these subjects. Creative writing and poetry can be expressed visually and vice-versa. Biology, the study of plants, includes the aesthetics of nature and natural design. French can be learned through plays with puppets, made by the children. History and geography both include artifacts of nations and civilizations.

With more flexible grouping and time-tabling, even art can become more specialized. The child can choose to work in more involved areas of different media. Through environmental restructuring of the art room, and a more responsible child who is more used to working at his individual pace while using resource material on his own, the art room, too, can become an area of exploration into different media."

(c) "I think one common thing among elementary school teachers is their carry-over of teaching practices into the art room. By this I mean that they deal with art "generally" the same way they deal with other subjects. They tend to rationalize about realism in children's art and miss the whole point that art doesn't "have" to be anything except what it is. The students they consider to be the most artistic, are the most stereotyped. Product orientation is by far the only criteria for an art lesson from which you, as an art teacher, will get any approval. For example, a most uncreative teacher in grade one refused to hang up her classes' mural. I believed the lesson to be successful; the result was a rather black and muddy painting. A few weeks later she hung up twenty-nine identical bunny pictures."

"I can understand why the art in the classroom seldom flourishes, but also the fact that there is very little time to "indulge" in such a luxury since they have to overteach the children. They are taught reading, writing, arithmetic, phonics, French, spelling, history, health, gym; they have about eight or nine periods a day, and some of these subjects have to be taught for two periods a day, there is no time. Most teachers are academically oriented and it seems like a waste to them to spend at least forty-five minutes on art, also they are very afraid of a mess. Most of them don't trust the child to make a work of art, they also don't trust themselves to do so, thus they resort to stencils, patterns, and all the other forms of instant art. It is very strange, and I tried to explain it to them, where in arithmetic or writing they do it so slowly, step by step, patiently, not expecting any results in one year, not even in three or four, in art they expect miracles to happen, they expect the children to produce work which measures up to their standards."

APPENDIX II

The Comprehensive High School

The large comprehensive high school is transforming secondary education in the province.

In its recommendations for this level of education, which are aimed at bringing students with different educational and occupational goals together in common facilities, the Parent report clearly indicates the role of Fine and Applied Arts.

It says that the comprehensive schools will offer the opportunity of acquiring a generalized and specialized education, both common and diversified through contact with the disciplines embodying culture.

"....Thus all people...should take language, science art and technical courses....Exploration in the field of mathematics and the sciences will reveal to them the main laws of the universe and their boundless possibilities of application. Initiation in the fine arts will shape their taste and sensibilities and enrich their capacities for self expression. Technology will make them rediscover science in its applied forms and will develop their manual skills."

Art programs need to provide for both the vocational and the academically oriented student. In Grades 7 and 8 common art courses introduce students to basic processes, media and skills, then the system of electives and options should make it possible for students to elect courses leading to further training in fine and applied arts.

" The program pursued in vocational-technical art options is such that it will provide job-entry skills that will either (1) facilitate immediate employment or (2) gain an admissable increment towares apprenticeship standing. It offers a general artistic culture to the student who plans a career other than in the arts, by offering to them the benefits of libraries, galleries, expositions, museums, and conferences.

The course of study also procures for the students a solid basis which will help them follow higher studies in art. For these pupils, the accent is on the development of the creative spirit and on the means of artistic expression. Complementary courses allow the student to initiate himself to diverse techniques in relation to his eventual specialization in the domain of applied arts. The vocational training combines theoretical knowledge and manipulative skills."

"...the art courses for vocational options are divided under Industrial studies or Services Studies:

Industrial: Elementary Mechanical Design, Graphic Arts

Services: (are occupations based on skills and knowledge of art)

Dress Designer and Construction, Commercial Art,

Beauty Culture, Performing Arts, Interior Decorating,

and Sign Painting.

In Cycle I (trade course): technical drawing, woodwork are among the courses offered. In Cycle II (technical course): Elementary mechanical design, graphic arts, drafting, sign painting, commercial art and advertising, and design are offered."

APPENDIX III

The Interns comment about their development as teachers - and the transition from theory to practice which occurred during the year in the schools.

Elementary

" Many of the so-called Academic ways which turned me off so often, were the very ones that in the long run I myself resorted to."

"...an opportunity in getting to know myself and others (school people) and to find out whether or not teaching art was really for me... whether I could function as this type of teacher when many are not yet convinced that art experiences are valid."

"My objectives, on going into the school (Northview) were to react aesthetically to the complete environment. At times this became impossible. The hassle of organization and materials, often took up more time than what I could give each child and their teacher. It became necessary to show the teacher that it is possible to have thirty children painting on large pieces of paper, even if I had to mop the floor afterwards.

I made myself one rule--to always leave a class as close as possible as I found it.

Another goal I had from the beginning was to get children in the elementary grades "involved". A general atmosphere of involvement comes, from a respect for what one is making. I now would reconsider giving a project they might reject as being to "easy" without slides or examples to show what level can be achieved."

High School

(Regarding the length of time spent in the schools - 3 days per week, eight months)

"The intern had the opportunity to fully realize the amount of total involvement that is necessary for a teaching career..... (the intern)...was forced to face a wide range of problems...some of these problems centered around philosophies and ideals in education; some centered around what to teach, when to teach it, and how to teach it; others had to do with day to day relationships between pupil and teachers, teacher and teacher, and teacher and administration.

...to begin with, it was a crash course in both endurance, and all the practical aspects of being an art teacher. I quickly learned the importance of lesson timing, proper distribution of materials, and the best ways of cleaning up."

(Project method in one high school)

"The majority of the classes in the high school are project oriented. Much of the time, students in the same class are working on different projects and are at different stages of completion. Therefore, motivation, including a question period or the showing of slides or visual aids, etc. is either non-existent or cursory. I never heard the term "unit-plan" used in any classes, and the term "lesson plan" came up only at odd times. While I used both of them, I found that in the second term, the shortage of materials called for alterations in planning."

Photographic Credits

- St. Edmonds School Workshop - Paul Laberge
- Northview Elementary - Harold Pearse
- Rosemere High - Vivian Corran
- Chateauguay Valley - Sophie Ackerman
- Baldwin-Cartier - Jill Gold